

The Shakespeare Newsletter

VOL. II, Nos. 1 and 2

"Knowing I lov'd my books, he furnish'd me..."

Jan.-Feb., 1952

ANTONY AND CLEOPATRA AND THE CRITICS

The mixture of ecstatic and censorious reviews that greeted the Sir Laurence Olivier-Vivien Leigh production of *Antony and Cleopatra* which opened at the Ziegfeld Theatre on Dec. 19 under the direction of Michael Benthall demonstrates more than ever the validity of the truism: there is no disputing about tastes.

Leading the chorus of praise was Brooks Atkinson of the *Times* who found the play "a memorable experience." Cleopatra was "superb" and Antony "worthy of her mettle." It was as though the play "never had been played before. Everything about the Olivier production is glowing and crackling with vitality." All critics agreed with him in saying that the costuming was gorgeous and the settings opulent.

The broad canvas of Shakespeare's play was brought into a "coherent and increasingly exciting whole" by Roger Furse's turntable settings, thought Walter F. Kerr of the *Tribune*, but William Hawkins of the *World-Telegram* found that the battles, conclaves and romances shifted "madly around the Mediterranean" and although the turntable gave speed, it also gave "occasional vertigo."

The Bite of the Asp

John McClain of the *Journal-American* found fault because *Antony and Cleopatra* was not Shakespeare's greatest play, and Louis Sheaffer of the *Eagle* also thought the actors could not eliminate its "middling spots." The former critic was especially irritated because the actors seemed to think that in performing Shakespeare they "must resort to a stylized form of posturing and voice control bearing no resemblance to any person living or dead."

The major objections came from the magazine reviewers. Harold Clurman of the *New Republic* (Jan. 21, pp. 22-3) found the performance "indifferent." All seemed well done "but nothing seems to have been created." Most critical of all was Margaret Marshall of *The Nation* (Jan. 12, pp. 44-5) who discovered more Hollywood than Shakespeare in the performance. The Egyptian court by its litters and its makeup are made "ridiculous," the handling "cheap" and "incredibly stupid." As a result, the suicide of Enobarbus for rejecting a merely lecherous Antony is "meaningless." She concludes: "To people who do not know the play the Olivier interpretation will probably seem 'wonderful' if only because it does make so many concessions to current conventions. To me it seemed a sorry mishandling of a great play."

ALFRED HARBAGE OF COLUMBIA WINS MLA-MACMILLAN AWARD

\$1000 Prize for *Shakespeare and the Rival Traditions*

PROF. ALFRED B. HARBAGE of Columbia University was awarded the coveted MLA-Macmillan Award at the Modern Language Association Convention at Detroit on Dec. 27, 1951, for his study of *Shakespeare and the Rival Traditions*. Prof. William R. Parker, Secretary of the MLA, presented the \$1000 check in behalf of Macmillan and the Award Committee which consisted of Stanley Thomas Williams, Chairman (Yale), Clarence L. F. Gohdes (Duke), Howard Mumford Jones (Harvard), Hardin Craig (Missouri), and Louis Booker Wright of the Folger Shakespeare Library.

STRATFORD—1952

The ninety-third season of Shakespearean plays at Stratford-upon-Avon will open with *Coriolanus* on March 13th starring Anthony Quayle, director of the Memorial Theatre since 1948, in the title role. A revival of last season's Michael Benthall production of *The Tempest* will follow on March 25th with Sir Ralph Richardson as Prospero and the beautiful Margaret Leighton as Ariel. Both she and Sir Ralph have never acted in Stratford before, although both have fairly wide Shakespearean experience elsewhere.

The third play will be *As You Like It* which will open on April 29th. Miss Leighton will play her favorite role of Rosalind and Mr. Quayle will take the part of Touchstone. This play and the Roman tragedy are being directed by Glen Byam Shaw with settings by Motley. Sir Ralph and Miss Leighton will again star in the fourth offering, *Macbeth*, which opens on June 10th, directed by John Gielgud who—with Michael Northern—has designed the setting for the play—his first attempt in this direction. The final play in the repertory is Ben Jonson's *Volpone*, directed by George Divine and scheduled for July 15th with Sir Ralph as Volpone and Mr. Quayle as Mosca.

ROBERT M. SMITH—1886-1952

Shakespeareans the world over were shocked at the sudden death of Prof. Robert Metcalf Smith of Lehigh University on Jan. 15, 1952. Prof. Smith had been active in Shakespearean circles for many years.

Dr. Smith was born in Worcester, Mass., on March 29, 1886, received his A.B. from Amherst in 1908, and his A.M. ('09) and his Ph.D. ('15) from Columbia. After teaching in various parts of the country he was appointed Chairman of the English Department at Lehigh in 1925 and served in that office until succeeded by Prof. Jonathan Burke Severs in July, 1951. Dr. Smith continued as a Professor in the department until his death.

Dr. Smith became a contributing editor of the *Shakespeare Association Bulletin* in April, 1934, and succeeded Dr. Samuel A. Tannenbaum as editor in Oct. 1947. When the *Bulletin* became the *Shakespeare Quarterly* Prof. Smith served as its first editor. In 1951 Dr. Smith relinquished his position to Dr. James G. McManaway and became Chairman of the Advisory Board. Dr. Smith was a member of several learned societies and had written books and articles on many subjects.

Competition was stronger than in 1950 when no award was made. Over forty manuscripts were submitted in the competition of which several were devoted to Shakespeare. Mr. Cecil Scott who represented The Macmillan Company on the platform told SNL that "Prof. Harbage's book was, in the considered opinion of the judges, a first rate work of scholarship and the one that should prove most interesting to the intelligent reader."

The Committee makes its decision on a book which "through sound research, contributes significantly to the general understanding of English or American literature."

Theme of Prize Volume

Prof. Harbage, who is going to Harvard next September, summarized the theme of his *Shakespeare and the Rival Traditions* for SNL readers as follows:

The book demonstrates the quality of Elizabethan drama by contrasting the origin, history, methods, audience, and repertory of the public theatres with those of the private theatres. Ultimately the repertories reveal a clear-cut conflict in philosophical outlook. Shakespeare wrote for the public theatres, and the substance and sentiment of his plays distinguish them from the drama of the coterie. The second part of the book illustrates this distinction in chapters on the divine plan, the dignity of man, politics, and the attitude toward sex, marriage, and the family.

The book will be published by Macmillan in the Fall of 1952.

TYRONE GUTHRIE IN NEW YORK

In an exclusive interview, Tyrone Guthrie, Director of the London Old Vic, told SNL that he expected no great advancement in Shakespearean production until the principles of Elizabethan staging were adopted. Formation of a permanent Shakespearean company such as Shakespeare's, however, would not be effective because the modern audience might tire of the cast. Guthrie had no objection to modern dress productions if done with taste. A central organization to prevent overlapping of similar productions might be a good idea but it probably would lead to restraint, he thought. Friendly rivalry did exist with other companies but competition was good and resulted in better plays. The familiarity of Shakespeare's plays makes their production a challenge to the director. The dynamic producer was in NYC to stage *Carmen* at the Metropolitan Opera House.

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Editor & Publisher

LOUIS MARDER, Ph.D.

Department of English
Brooklyn College, School of General Studies
Brooklyn 10, N. Y.

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Challenge to Shakespeareans

In a recent issue of the *Report from the Folger Library* its editor wrote:

When a distinguished diplomat asked the Folger Library for a single book which would explain why Shakespeare's plays still live and have meaning for the present day, we were embarrassed over what we could recommend. Each age must reinterpret its literary heritage. We would like to see more interpretations of Shakespeare and the literature of his age in clear and understandable English free of the jargon and fustian which leaves so much modern criticism unread and unreadable.

There is certainly no dearth of books and articles. The coming *Shakespeare Quarterly Bibliography* will list approximately 400 items for 1951.

But does it contain the single book Folger would recommend? Several articles which are digested in the current *SNL* are provocative. For example, Berkelman's "Quintessence of Shakespeare" and Kanzer's "The Central Theme in Shakespeare's Works" have the proper titles but their substance is not indicative of the overall book that is required.

Goddard believed that he knew *The Meaning of Shakespeare* and Dover Wilson still thinks he knows *What Happens in Hamlet*, but who will be satisfied? What shall the approach to this "clear and understandable" book be, and can the goal be achieved without controversy?

The book called for by the Folger Library may yet be written. It will be a book that was not possible without recourse to much scholarly research if it is to be firmly grounded. But even then it will not satisfy everyone in the age in which it is written; and it will certainly not satisfy the following generation. Yet the book must be written.

SNL will offer a life subscription to the reader who will best indicate what the contents of the single book asked for by the Folger Shakespeare Library should be.

Notice to subscribers: Bills for renewal will not be sent. The editor would appreciate your dollar for Vol. II when it is due. Thank you.

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William Thornton Organizes New Shakespeare Group

William Thornton, crusading Shakespearean producer and player, who took a company of 20 from coast to coast in six of Shakespeare's greatest tragedies and comedies for three seasons, is planning to introduce his ideas on performing the plays in New York. He initiated at Stanford some years ago a project whose excellence won the support of the Rockefeller Institute for the University's Drama Department.

Prohibitive commercial theatre costs preclude Times Square production, but Mr. Thornton has been encouraged by Dr. Richard E. Evans, dynamic Minister of the inter-faith, inter-cultural, inter-racial Presbyterian Labor Temple (242 E. 14th St., N. Y. C.), to assemble a voluntary theatrical group, and to inaugurate a kind of "Old Vic" in N.Y.C.

So intrigued is Mr. Thornton with the genuine possibilities of the Labor Temple and its 700 seat auditorium that he has formed the Stage Classics Productions Group and has already undertaken the staging of the rarely produced comedy-drama, *The Winter's Tale*. Players from Broadway, raw recruits, and some talented ex-actors are offering their services in exchange for the opportunity to study and train under experienced direction.

Try-outs for actors and backstage personnel can be arranged by mail.

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An Introduction to Research in English Literary History

Chauncey Sanders

One of the most complete guides any student could find on the methods, tools, and pitfalls of research, this book tells how to proceed with scholarly investigation and how to maintain integrity during the course of the work.

Although the examples illustrating methods are all taken from English and American literature, the basic principles outlined should be of assistance in any type of thesis project in the field of humanities.

Ready in February.

The Macmillan Company, N. Y.

THE PERENNIAL QUESTION

by Sidney Thomas, Queens College

Few works of Shakespearean criticism have been more widely read or more hotly discussed than Professor J. Dover Wilson's *What Happens in Hamlet* now issued in a 3rd edition.* The major difference from the 1935 and 1937 editions is an Appendix which reprints Wilson's discussion of Salvador de Madariaga's *On Hamlet* from *The Modern Language Review* (1949).

The main interest of the work, therefore, still rests in its closely reasoned analysis of the action of the play, particularly in its brilliant and ingenious sections on Hamlet's treatment of Ophelia, and on the play-within-the-play. The suggestion that Hamlet overhears the plot to loose Ophelia to him, and the notion that the players, with "skulking iniquity," put on the dumbshow against Hamlet's wishes, are by now familiar to every student of Shakespeare. They have influenced a number of actors and producers; but most scholars and critics still regard them as unnecessary, wrong, and without justification in the text. The book contains many passages, however, which use fresh scholarship to illuminate the play.

The tone of the book, with surmise piled upon surmise to "prove" a point with its absolute certainty that here at last we have the only true explanation of *Hamlet*, has alienated many Shakespeareans. The very faults of Wilson's method, however, are part of the interest of the book. If it constantly provokes one to disagree, it also stimulates one to think. It is the result of a long, concentrated, and intensely devoted study of the play by an agile and learned mind; and, provided the reader approaches the book warily, he is bound to learn a great deal from it.

(Dr. Thomas is author of *The Antic Hamlet* and *Bibliographer of the SHAKESPEARE QUARTERLY*.)

* Cambridge University Press, 1952, pp. xxii-357, \$5.00.

Elizabethan vs. Picture-frame Staging

by C. B. Purdom

Director of The Shakespeare Stage Society

At a crowded meeting of the Shakespeare Stage Society at the Arts Council in St. James Square, London, on Dec. 3, Robert Atkins, speaking as an experienced actor and producer of Shakespeare—the only man who had produced [directed] every one of Shakespeare's plays—made a positive declaration in favor of open stage production. "I know it is the right method," he declared, "because I have done it."

Peter Brook then spoke on "A Practitioner's Viewpoint" and said he was completely against the aims of those who want the building considered first. The order of importance was the play, the players, and agreeable surroundings. He thought there was great danger of the Quixotic spirit among those who fought for the open stage. "What actual harm does the picture frame do?" he asked, and went on to describe the delight of the theatres built in 18th and 19th centuries. He thought much of the congenial atmosphere of the theatre had been lost in modern buildings.

The advantage of the picture frame was the focus and concentration of attention. He thought the Elizabethan spirit of speed and rhythm, continuity, and non-localized action could be achieved on the picture frame stage as was proved at Stratford. He was against the mechanical reproduction of the Elizabethan stage.

In the resulting discussion, Brook admitted that the actor was in total confusion.

ARMS AND THE MAN

*Shakespeare's Heraldry** by C. W. Scott-Giles is a useful and superbly illustrated book on an aspect of Shakespeare not too familiar to the general reader. It is not possible to say that the book is indispensable for Shakespearean interpretation, but it does often present a heraldic picture where a purely imaginative image might have been suspected; it is a useful primer of heraldry with a fine glossary; it explains Shakespeare's own coat of arms; and it presents much historical background for the plays as well.

The question that is naturally asked is: "How much did Shakespeare know of heraldry?" and to that question Mr. Scott-Giles gives fair answer. The Poet's knowledge was not that of a herald but he could use the terminology with reasonable accuracy and could play on it at will. He learned from his sources and perhaps looked into Gerard Leigh's *Accidence of Armorie* (1591); and if *IHVI* (IV. 7. 63-71) was revised in 1599, reference might have been made to Richard Crompton's *Mansion of Magnanimitie* which was first published in that year.

The 263 figures and the beautiful plates should provide a mine of material for the designer and costumer of the history plays.

* New York, E. P. Dutton, 1950, pp. x-237, \$6.00

SHAKESPEAREAN MISCELLANY

AND I WASN'T THERE! A \$4,000 prize question on Groucho Marx's "You Bet Your Life" program was: "Who wrote the words to Schubert's 'Who is Sylvia?'" The contestant answered Elizabeth Barrett Browning!

NO FEE FOR TRYING: To provide a financial reward for meritorious academic work, and to enliven it with the interest of Prize Competition, *Writers' Service* is sponsoring a contest for the most interesting Theses written each year. Eighteen awards total \$5,000. Top prize is \$1,000. Write them at 7 East 42nd St., N. Y. C.

SPEAK THE SPEECH, I PRAY YOU: Ruth Ellis who holds the enviable position of Drama Editor of the *Stratford-upon-Avon Herald* sagely comments on the current controversy on acting as follows:

How should the actor behave? Take advice from everybody he can read or meet? That way madness lies—or, at least, an extremely foggy performance. Neither the actor nor any other artist can afford to obliterate his own individual quality by sitting at the feet of too many Gamaliels. Moreover, such a proceeding will inevitably come from the head—too many heads—which can never be the right approach to a theatrical poet, who stands or falls by appeal to the heart through the senses.

The only possible answer to the whole problem lies in the actor's or producer's ability to press on regardless, confident in his own knowledge and love of Shakespeare, and his own ability to present that love and knowledge on the contemporary stage. If he is able to be true to his author, the public will like him without reserve. If some of the critics still don't, then the actor must be a fanatic in his own right, and stick to his convictions at least as firmly as the contentious critics and learned scholars.

MICROPRINT PROJECT: Although the exact limits of the Shakespeare collection to be Microprinted by the Readex Microprint Corp. (18 E. 41st St., N. Y. C.) has not yet been defined, SNL has been informed that the maximum price will not be more than \$250. The response to the announcement in the last issue of SNL has made the publisher confident that it will be able to issue the Shakespeare collection as a separate unit.

COLLOQUIAL SHAKESPEARE: When Pres. Truman told his news conference that "wrongdoers have no house with me," he told them that the expression was a Mid-West colloquialism. Researchers at the Library of Congress turned up R & J (III.5.190): "Graze where you will, you shall not house with me."

STRATFORD INNOVATIONS: J. S. Wheatley of Shakespeare's home town is arranging a seven day Literary Festival in September. Lectures by well-known authors, poetry readings, etc., are planned. "Shakespearean bias" will be missing.

ELT SHAKESPEARE SCRAPBOOK

Patrons of the Equity Library Theatre were particularly fortunate in being able to see its Shakespeare Scrapbook at the Lenox Hill Playhouse in N. Y. C. from Jan. 16 to Jan. 21. The sequel to the Gadshill robbery from *I Henry IV*, the funeral scene from *Julius Caesar*, and the wooing and honeymoon of Kate in *The Taming of the Shrew* were presented to a responsive audience. High School students of N. Y. C. are very fortunate in being given their first professional taste of Shakespeare by these Scrapbook players.

Shakespeare Club of N. Y. Festivities

In belated celebration of Twelfth Night, members of the Shakespeare Club of New York assembled for an informal dinner at the National Arts Club on January 8. At the meeting which immediately followed Rosamond Reinhardt, Secretary of the Club, presented a paper entitled "There's Such Divinity Doth Hedge a King" which discussed Shakespeare's probable attitude to the Divine Right of Kings. Mrs. Reinhardt avoided the political issue and sought to evoke the mystical significance attaching to the person of the king.

David S. Houston, Chairman of the Study Program of the Club then read his original "A Threnody in Blank Verse" written in the form of a soliloquy by John Heminge on hearing of the death of Shakespeare. Weaving many of Shakespeare's own words into the text, Mr. Houston led up to the resolve of the dramatist's fellow players to build him an undying monument through the publication of his works.

The Club's Annual Birthday Celebration Dinner will be held at the National Arts Club on April 20th. Non-members are cordially invited to attend. An interesting entertainment has been arranged. Those interested should write to Mary O'Moore Delaney at 111-50 76th Rd., Forest Hills, N. Y.

(A Shakespeare Club Column will appear in the next issue. Additional news items are requested.)

NEW THIRD EDITION . . .

WHAT HAPPENS IN HAMLET

by J. Dover Wilson

Called "a joyous adventure" by *The New York Times* and "one of the best of all books on the subject" by *The Nation*, **WHAT HAPPENS IN HAMLET** in its new edition will warm old friends and excite new ones.

Fresh material includes: a new Appendix, which is a review of *Hamlet* by Salvador de Madariaga; a new Preface; and corrections in the text itself.

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Prof. Arthur D. Matthews
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FESTIVAL & CONFERENCE AT UNIVERSITY OF MIAMI

The Second Annual Shakespeare Festival and Conference at the University of Miami in Coral Gables, Florida, will be held this year from April 14 to May 3. The Festival will feature Drama Department productions of *Romeo and Juliet* and *The Taming of the Shrew* on alternate evenings. Interdepartmental symposia devoted to the Age of Shakespeare will present programs of Elizabethan music and dance. Students are sponsoring an Olde England Ball to add to the festivities. Arthur D. Matthews is chairman of the Festival program.

A forum of Dade County teachers will discuss the "Teaching of Shakespeare in High School," and on April 24 Thomas Pyles of the University of Florida will give a semi-popular lecture on Shakespeare's language.

Among the scholars participating in the Conference which will be held on April 25-26 are Clark Emery (Miami), John Euhler (Louisiana State U.), Allan Gilbert (Duke), Natalie Lawrence (Miami), John Long (Morehead State, Ky.), Winfield Parks (Georgia), Paul Parnell (NYU), J. Max Patrick (Queens), Carmen Rogers (Florida State), Robert West (Georgia), and also Fredson Bowers (Virginia). SNL will attempt to print précis of the lectures for those who cannot attend the Festival.

The University of Miami Press has projected a volume of Shakespearean and Elizabethan studies for 1953 and contributors to the Conference will probably be invited to publish their papers in the volume.

Hail OR Farewell! Because SNL wishes to expand its readership without increasing expenses, those who have not subscribed in time for the next mailing will no longer receive examination copies. Non-subscribers are urged to give SNL to interested colleagues, students, or friends.

MEMPHIS SHAKESPEARE FESTIVAL

Under the supervision of Professor Don Streeter, the first annual Memphis Shakespeare Festival, sponsored by Memphis State College, was held from Feb. 4 to Feb. 9. Features of the Festival were a lecture on Shakespearean Music and Dance by Marion K. Snowden of Lubbock, Texas, readings from *Macbeth* by Prof. Hudson Strode of the U. of Alabama at Tuscaloosa, and three performances of *Macbeth* directed by Professors Bradford White and Eugene Bence of the Drama Department staff. Shakespearean readings from several plays were presented at the local High Schools.

William Hatchett, an ardent Shakespearean who teaches English at the Frayser High School, lent his collection of rare and modern Shakespeareana to the Memphis Museum for exhibition during the Festival.

COLLEGIATE DRAMA

Miami University

Homer N. Abegglen, Director of the Miami University in Oxford, Ohio, is preparing a production of *Much Ado About Nothing* which will be staged from Feb. 28 to March 1. Since 1933 ten other Shakespearean plays have been produced and staged in a modified Elizabethan manner and in Elizabethan dress. The seven foot proscenium apron set with scenery (for the first time this year) is used during scene changes to secure an uninterrupted performance except for a ten minute intermission. For the current play a member of the Music Department has composed music for an instrumental quartette which will play on stage during the dance scene. By elaborate arrangements, High School students in a 50-mile radius will see a "Gift Performance" of the play.

Bowdoin College

The Masque and Gown society at Bowdoin College, under the direction of George H. Quinby, is planning a unique presentation of *Hamlet* as the commencement play to be offered on June 6. It is a special tribute to Bowdoin President Kenneth C. M. Sills who is retiring after 35 years. For this performance the club will bring back to the campus some 18 alumni with a class spread of almost 30 years. Heading the cast will be Dr. Ross McLean '39, now medical chief of a new Veterans' Hospital in Baltimore, who played *Hamlet* in 1937 and 1939. Among the other members of the cast are college professors, lawyers, government employees, radio and TV stars, editors, actors, authors, and possibly Senator Paul Douglas.

The alumni group has taken 38 parts in 22 previous commencement plays between 1911 and 1951. Direction of the play will be based on *Hamlet*, *Scourge* and *Minister* by George Roy Elliott a former Bowdoin professor. An under-graduate cast will give pre-Commencement performances of the play on May 16 and June 5.

A CORDIAL INVITATION
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THIRD ANNUAL HOFSTRA COLLEGE SHAKESPEARE FESTIVAL

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Shakespearean Exhibition In The Main Lobby

3rd ANNUAL SHAKESPEARE FESTIVAL AT HOFSTRA COLLEGE

The Third Hofstra College Shakespeare Festival featuring a virtually exact reconstruction of the stage of the Globe Playhouse will be held from April 2 through April 6.

On this celebrated stage, *Twelfth Night*, directed by Prof. Bernard Beckerman, will be performed. Except for minor differences, the stage is an enlarged version of the famed Globe Playhouse model constructed by Hofstra President John Cranford Adams. The first public performance will be on the evening of Thursday, April 3, with performances scheduled through Sunday evening. A matinee for High School students will open the Festival on April 2.

Again the Festival will include a symposium of scholars whose names will be announced in the next issue of SNL. It is planned to repeat Dr. Adams' highly successful animated lecture which last year used *Romeo and Juliet* to show how the plays themselves provide many clues as to their performance, and as to the nature of the Globe Playhouse. This year *Twelfth Night* will be used for the demonstration so as to heighten the enjoyment of the full performance.

The amazing stage of the Hofstra Festival was constructed last year by Donald Swinney of the English Department who worked with students from blue-prints provided by Dr. Adams. Had professional carpenters been used, the stage would have cost in excess of \$30,000. Its esthetic value can best be measured by its impact upon those who saw it. The model was exhibited at the first Festival in 1950 and is now on display at the Folger Library.

Tickets to the 1,000 seat Globe replica at \$2, \$1.50, and \$1.00 may be secured by writing directly to Hofstra College at Hempstead, N. Y.

SHAKESPEAREAN ACTING AND PRODUCTION

by S. F. Johnson, New York University

Our generation has seen a renewed interest in the "correct" production of Shakespeare, reaching back to Poel and Granville-Barker and incorporating scholarly research on stage conditions. The consequences have been a higher level of professional and, especially, amateur production as well as the publication of a number of books by practising directors: G. W. Knight's *Principles of Shakespearian Production* (1936; rev. '47 & '49), Margaret Webster's *Shakespeare Without Tears* (1942), Ronald Watkins' *On Producing Shakespeare* (1950) (Cf. SNL I:5, p. 20), and now C. B. Purdom's *Producing Shakespeare*.*

Meanwhile the scholars have continued their investigations of how the plays were originally performed, and two of them, Alfred Harbage (in *PMLA*, LIV [1939], 685-708) and B. L. Joseph**, have tried to raise our knowledge of the acting style to the level of that of staging. Neither of these scholars urges Elizabethan acting, but some directors have tried it and will undoubtedly persevere.

Directors who have written on theory of production have moved ever closer to reproducing the original staging. Knight and Webster insist on continuous action but disclaims any wish to return to the platform and the stage facade; to speed action they use unit sets, which are pseudo-realistic in Webster ("a much more knowledgeable public makes demands upon us equal to its knowledge"), and overly symbolic in Knight ("a couple of tall white cubes are . . . helpful. . . As for Desdemona's bed, the more like a bed it is the less suggestion you can get of an altar").

C. B. Purdom's Position

Purdom rightly feels that such sets preserve the picture stage while hiding its bareness. But, unlike Watkins, he does not call for reconstruction of the Globe and all its conditions. He is willing to settle for an open stage with curtained inner stage and balcony, and he would bring to it "not only the equipment and machines that have been developed since the Jacobean age, but the . . . perfection of acting methods that have since been acquired." Watkins is the only purist of the four, though Purdom seems one at first. It is sad to see him move toward accord with Knight and Webster who are unwilling to forego modern stage devices.

The major weakness in Purdom, however, is his faith in "perfection of acting methods," a weakness in all except Watkins, who attacks psychological speculations about "character," recognizing that in "a drama whose medium is almost wholly the voice" the character is "complete in the words the poet gives him." Webster and Purdom commit the fal-

* New York, British Book Centre, 1951, pp. 220, \$4.50.

** *Elizabethan Acting*, London and New York, Oxford University Press, 1951, pp. 157, \$3.50.

lacy of giving *character* precedence over *action*; the latter urges the actor "by voice, gesture, movement and the concentration of his mind and thought to produce the character as though he were a real being," a position defended by reading Hamlet's advice to the players through his own conception of "nature."

The Final Arbiter

"... but let your own discretion be your tutor: suit the action to the word, the word to the action; with this special observance, that you o'erstep not the modesty of nature; for anything so overdone is from the purpose of playing, whose end, both at the first and now, was and is, to hold, as 'twere, the mirror up to nature."
Hamlet, II.2.19 ff.

But Purdom's most eccentric notion, properly opposed by John Gielgud in his review (*SQ*, II [1951], 255-6), reduces the tragedies to dramatized life histories of *Mirror for Magistrates* ghosts. Purdom insists that the plot of a play is "to be understood from the point of view of the leading character," and his 1948 production of *The Winter's Tale* was conceived as "the reflections of . . . Leontes, made as in a dream, upon certain tragic events in his life." This is Stanislavskyism with a new twist; all but the leading character must now imagine themselves as they appear in the imagination of the leading character after the event.

Alfred Harbage's Position

When a sincere director is this quirky on acting methods, it is time to turn to the scholars. Harbage's 1939 article argues convincingly for formal rather than natural (character) acting and is largely reinforced by W. F. McNeil's addendum (*PMLA*, LVI [1941], 579-83) and by Joseph's recent work. Nor is it seriously weakened by his own partial retraction in his review of Joseph (*SQ*, II [1951], 360-1); Harbage now believes that both modes were used in different parts of a play. As a matter of fact, Joseph also believes in a mixture of modes saying that "the style must have varied not only from theatre to theatre, but also according to the needs of individual scenes."

Bertram Joseph's Position

Joseph's book is based on the premises that "a study of rhetorical delivery can lead to an understanding of what was done on the stage," and that "where we might see a habit of body, the Elizabethans were aware of a habit of mind." He argues that the actor, "instead of asking himself what the character was thinking . . . concentrated on giving the correct 'action,' on the correct use of voice and gesture to express the meaning and emotion in the words themselves."

Joseph's final position is that "in the theatre, as in the study, the poet's words are

all that count" and that the actor's art "should not be allowed to obscure a just appreciation of the artist's use of his medium," but he overstates his case and ignores such evidence as that in Baldwin's *Organization and Personnel* when he writes that, "given two actors of equal talent, each would be able to perform the same speech in exactly the same way, apart from differences of voice and personal appearance."

As if in answer to Purdom, Joseph attacks distortions of the idea of "nature." He agrees with Purdom, and Harbage with him, in placing first emphasis on the lines, but he goes further than either in discussing the exact conventional gestures and postures appropriate to their delivery. His chief source is John Bulwer's *Chirologia* and *Chironomia* (both 1644) which are concerned respectively with "the Natural Language of the Hand" and "the Art of Manual Rhetoric." Bulwer describes 174 gestures, of which 120 are illustrated, all reproduced by Joseph who discusses them in some detail and suggests specific gestures to accompany certain of the lines in the plays. Purdom reproduces a set of them in his book, but he characteristically scants his information saying merely that "there can be little doubt that these gestures were known to and practised by actors, and they deserve study to-day." Joseph is especially sound in his interpretation of Bulwer's idea of "natural" gesture. The indication that for Bulwer the natural is a matter of training reinforces Joseph's case for the naturalness to an Elizabethan of the rhetorical tradition.

The Mixed Mode

But there is one question raised by Joseph's sources that he too readily ignores. In discussing gesture, the rhetoricians frequently emphasize the contrast between the gravity of an orator and the vulgarity of an actor; Bulwer, for example, following Cresollius and Quintilian, banishes a gesture "from the Hand of an Orator" and confines it "to the Theater, and the ridiculous Hands of Mimicks," which, although it may only reflect a traditional contempt, suggests that Harbage's modified view of the mixed mode is correct. Harbage suggests that "after visualizing Hamlet's deportment in delivering his soliloquies, we should try to visualize it as he chats with the grave-diggers."

However the directors have given "us" the grave-diggers' (natural) *Hamlet* long enough. They must lose their faith in "the perfection of acting methods" today, and try what can be done with the plays rhetorically, chirologically, even chironomically. If they go too far, the grave-diggers will reassert themselves—chiropractically.

(Prof. Johnson (Cf. SNL I:7, p. 30), publishes often. His "Regeneration of Hamlet" will appear in a forthcoming issue of the SHAKESPEARE QUARTERLY.)

REVIEW OF PERIODICALS

BIBLIOGRAPHICAL STUDIES IN
SHAKESPEARE

(The four notes following were submitted by Prof. Fredson Bowers of the University of Virginia, editor of *Studies in Bibliography*.)

TEXTUAL PROBLEM OF R & J QUARTOS

In a long and important article, GEORGE IAN DUTHIE of McGill University, noted Shakespearean textual critic and assistant to Dover Wilson with the New Cambridge Shakespeare, examines the problem of *Romeo and Juliet*. Basing his analysis on the work of Sidney Thomas and Harry Hoppe, Duthie propounds in detail the theory that the authorized Q2 text was in part set up from the pages of the Q1 "bad quarto" and in part from a scribal transcript of rough theatrical papers, possibly even Shakespeare's own. A number of textual cruxes are examined in the light of this theory and the editorial problems in the text are analyzed in connection with the varying authority of both Q1 and Q2. This is to date the most detailed and searching analysis of the Q2 text and the editorial problem it involves. ("The text of Shakespeare's *Romeo and Juliet*," *Studies in Bibliography*, IV:1951, pp. 3-29.)

NEW PAVIER EXPOSURE

ALLAN H. STEVENSON of the Illinois Institute of Technology returns to the question of the Pavier quartos by announcing his discovery in the Huntington Library of a sheet with a watermark dated 1608 in Sir JOHN OLDCASTLE ("1600"), and one dated 1617 in Henry V ("1608"). Although further proof was scarcely required to the exposure of the Pavier forgeries by Sir Walter Greg and Neidig, these watermarks furnish interesting confirmation. ("Shakespearean Dated Watermarks," *Studies in Bibliography*, IV:1951, 159-164.)

SHAKESPEARE IDOLATRY

M. L. WILEY of East Texas State Teachers College has brought to light two early unrecorded items overlooked in Babcock's *Genesis of Shakespeare Idolatry*. The first is William Duff's *Critical Observations*, 1770, containing a very extensive discussion of Shakespeare's original genius. The second is even more interesting since it shares the honors with William Richardson in originating the critical approach to Shakespeare through applying the laws of association to Shakespeare. The work is Alexander Gerard's *Essay on Genius*, 1774, published shortly after Richardson's work but, as Professor Wiley shows, perhaps having an earlier genesis and possible oral dissemination. ("A Supplement to the Bibliography of 'Shakespeare Idolatry,'" *Studies in Bibliography*, IV:1951, 164-166.)

NEW SHEETS DISCOVERED IN F4

GILES E. DAWSON, Curator of Rare Books and Manuscripts at the Folger Shakespeare Library, writes of a number of completely reset sheets which he has discovered in the Fourth Folio, and which are to be distinguished by their lack of the normal side and foot rules. He postulates that these sheets were reprinted about 1700 when Herrington's successor was selling off the remaining copies of the volume and discovered that a shortage of certain sheets would prevent binding up the maximum number of copies. Dr. Dawson lists these reprinted sheets and hopes that the facts he has discovered will lead to the recognition of further sheets in other copies. As a note to this article he prints a brief account of the change to smaller type in *Love's Labour's Lost*, pp. 123-124 and explains it as the crowding in of a block of text originally omitted by error. ("Some Bibliographical Irregularities in the Shakespeare Fourth Folio," *Studies in Bibliography*, IV:1951, 93-103.)

SHAKESPEARE'S STAGING

Aware of the growing interest in staging Shakespeare in the Elizabethan manner, WILLIAM EMPSON writes that it was Shakespeare's intention to have Hamlet scold his mother on the balcony, but the company objected because the balcony was too cramped and remote. Evidence for this is found in the second quarto which according to Dover Wilson was printed from Shakespeare's manuscript. Empson thinks that the obscenity would be more subdued on the balcony. He would also have the blinding of Gloucester in *King Lear* set there for the same reason. We should try to find and follow what Shakespeare intended "even if the Globe wasn't adequate to it." ("The Staging of 'Hamlet,'" *TLS*, p. 749, Nov. 23, 1951.)

SHAKESPEARE'S DIALECTICAL LANGUAGE

In a scholarly article, HELGE KOKERITZ of Yale points out that from *The Second Shepherds Play* through Shakespeare, dramatists and others used dialect to indicate provincial character. The fact that Tudor dramatists used "dialect for comic purposes reveals that some kind of spoken standard did exist." Dramatists were not linguistic scholars and they used a dialect that sounded "rustic enough to be funny." Shakespeare and his fellow dramatists apparently relied on the actor to fill in the slight touches they wrote into their plays. Shakespeare's one brief scene of dialect (*Lear*, IV.6. 235-51) is merely the conventional dialect of the stage. Voicing of *f* and *s* as in *vurther* [further] and *zir* [sir] occur in Oswald's assumed speech as do the proclitics *chill* [ich will] and *cham* [ich am] for "I will" and "I am," etc. Oswald's "che vor' ye" has always been translated "I warn you," but Prof. Kokeritz insists that "I warrant you" is correct. Unlike other dramatists, Shakespeare used dialect primarily to portray character "and not to evoke laughter." When Shakespeare wanted to provoke laughter with language he made his characters misuse the language, mixed misuse with bawdy word-play, and introduced foreigners who butchered the language. Evidence to prove Shakespeare's Warwickshire origin from the vocabulary of the plays "is slight and not quite conclusive." ("Shakespeare's Use of Dialect," *Transactions of the Yorkshire Dialect Society*, Part LI, Vol. IX, 1951, pp. 1-16.)

TELESCREENING SHAKESPEARE

The experiences of a Junior High School group producing a "telescreened" *Hamlet* are described in a brief article by JEANETTE E. GRANDSTAFF of the Ypsilanti, Michigan, High School. The process involves use of a "shadow screen to give visual aid to a radio play for assemblies." No microphone is necessary in this type of program which requires no memorization of lines. ("A Telescreened *Hamlet*," *Educational Theatre Journal*, III:1, pp. 51-3, March, 1951.)

STUDENT BONER

"Queen Elizabeth quite frequently met with a coun-
cil in the privy." (Sub. by Wm. Hatchett of Memphis.)

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SHAKESPEARE ANALYZED

by Mark Kanzer, M.D.

Examined in sequence, Shakespeare's plays appear to tell a story in which the central theme concerns the fidelity of a woman. There is constant anxiety that she will prefer a rival and the resolution of this problem is decisive for the romantic, comic, or tragic turns taken in the dramas and sonnets. The two plots of *Much Ado* may be chosen to represent an early phase of Shakespeare's work. The two distinct plots are really one and contain the same elements as the other plays. On this occasion, the doubts are demonstrated as ridiculous and a happy ending is achieved.

Romeo and Juliet—the balcony scene a link with *Much Ado*—subjects the heroine to the severest tests and finds her ready to sacrifice all for the hero. With this theme, the dramatist achieves his greatest romance. Doubts of women are not really dispelled in his mind, however, and their treachery, real or apparent, precipitates the major tragedies. Even *Timon of Athens*, with little direct treatment of sex, reaches its blackest depths in a measureless exorcism of femininity. The later dramas, featuring father-daughter relationships, find women restored to innocence and tenderness.

The "central theme" is analyzed in terms of the known facts of Shakespeare's life. The tragic period is linked to the death of the dramatist's father, which was followed by the writing of *Hamlet* revealing guilt over patricidal phantasies and sexual preoccupation with the widowed mother. As childhood memories return, images of sibling rivalry enter the plays: Edgar and Edmund, Macduff and Macbeth, Cassio and Iago. The tragic cycle comes abruptly to a close with the death of Shakespeare's mother and the subsequent abatement of incestuous drives. In the final phase, there is a shift in interest to the dramatist's daughters. Acceptance of the paternal role brings relief of conflict but also an ebbing of the creative impulse. Retirement from the theatre follows.

The key to Shakespeare's attitude to his own work and to his audience is found in various plays-within-plays. In *A Midsummer Night's Dream* Pyramus and Thisbe represent the triumphant success of the youthful dramatist who depicts tragedy as laughable. The masquerade of the strolling players in *Hamlet* reveals, by hints to a perplexed audience, the darker secrets not only of the King but of Shakespeare himself. At the last, in *The Tempest*, wedding entertainment is again provided, but no longer with youthful fire. The play is now only a formless pageant, like life itself, to lull the cares of a fretful world that has for a moment awakened from a troubled sleep.

(The foregoing abstract of "The Central Theme in Shakespeare's Works" from *The Psychoanalytic Review*, XXXVIII:1, pp. 1-16, Jan. 1951 was submitted by the author at the request of the editor.)

A NEW "UPSTART CROW"

C. A. C. DAVIS adds more fuel to the "upstart crow" controversy by pointing out that Edward Alleyn is a very likely candidate for the title. Alleyn had gotten a taste of the violent passions of Kyd's and Marlowe's plays and thereafter had little desire to return to Greene's "prose idylls." Thus Greene's complaint. Davis thinks that Hamlet's lines, "There be players . . ." (III. 2.32) are also a "dig" at Alleyn. ("The Upstart Crow," *Times Literary Supplement* (London), p. 517, August 17, 1951.)

THE ELUSIVE TEMPEST

The second scene of *The Tempest* is defended by CLIVE SANSOM who says that Miranda does not waver in attention from boredom, but because "her eyes would keep wandering in the direction of the shipwreck" sensing, as she did in her first speech, that there was "some noble creature" aboard. The Stratford Festival production does not indicate this and makes of Prospero "a pompous old bore who has to be camouflaged with ballets and scenic effects." The type of imagination required for *The Tempest* eludes most directors. ("The Tempest," *TLS*, p. 629, Oct. 5, 1951.)

PROSPERO-SHAKESPEARE'S MAGIC

An answer to Clive Sansom is offered by GWYNETH BOWEN who declares that Miranda's "wandering eyes" is one solution to Prospero's continued requests for attention, but it is not Shakespeare's method of writing. Miranda is asleep at the end of Prospero's speech. Magic, perhaps, but it can not be instantaneous. Prospero-Shakespeare has been casting a spell of word music which works on Miranda while it informs the spell-bound audience. ("The Tempest," *TLS*, p. 629, Oct. 5, 1951.)

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REVIEW of PERIODICALS

ON THE REJECTION OF FALSTAFF

ERNEST BRENNKE of Columbia University presents an interim report on his search for the "singing man of Windsor." Mistress Quickly had reminded Falstaff that Prince Hal had "broke" Falstaff's head for likening Henry IV to a "singing man of Windsor," (II H IV, II. 1. 79-80). The passage has never been satisfactorily explained. Prof. Brenneke insists that singing men were not disreputable drunkards or *Castrati*, but occupied posts "of no mean distinction." In the time of Richard II and Henry IV, and even in Shakespeare's time, they were often in holy orders. Thus Falstaff's head was not broken because Henry IV was being called disreputable or a eunuch. Why? In 1580 Sir Philip Sidney warned Elizabeth not to marry the Duc d'Anjou and had said: "Let the singing man in Henry the IV's time" serve to remind her of what trouble pretenders to the throne might bring. Who is "the" singing man? Holinshed in his account of the Abbot of Westminster's conspiracy, 1399-1400, which Shakespeare used for his Aumerle plot in R II, mentions "Maudelen" of Richard's Royal Chapel who was later drawn, hanged, and beheaded for attempted conspiracy. It might be that he was a singing man in the Chapel, which was at Windsor, but such a link has not yet been found. Sidney's and Shakespeare's singing men may not be identical, but the Elizabethan audience might have seen some connection between the singing man and a traitor. If the hint was thus taken, Prince Hal took Falstaff's remark as much more than a mere jest. Breaking Falstaff's head can now be understood and the later rejection of the fat knight not so difficult to explain. ("Shakespeare's 'Singing Man of Windsor,'" PMLA, LXVI:6, pp. 1188-92, Dec. 1951.)

"WORK UPON THAT NOW!"

GEORGE W. FEINSTEIN of John Muir College hopes that "Kemp's brilliant leg-pulling" (Cf. SNL, I:7, p. 30, Dec. 1951) will "serve to confound those highly charged theorists who so love to hear their brains rattle that they perforce ply us every Monday and Friday with a new esoteric explanation of Hamlet's behavior. Let us wrest Hamlet from the psychiatrist's couch and give him back to the people."

With his tongue in his cheek "DEMETRIUS TARTLTON" of Columbia University, congratulates Lysander Kemp on his "masterpiece of sheer common sense and impeccable logic" and regrets that the truth has been overlooked by the over-subtle "weevils of research." With Horatio's guilt exposed "Tartlton" is now convinced that Ophelia drowned herself after finding herself made pregnant by the same villain. ("On 'Understanding Hamlet,'" College English, XIII:3, p. 163, Dec. 1951.)

(Your editor having received letters and a check signed J. Lysander Kemp is no longer sure that any satire was intended. If "Demetrius" will write to Lysander at the University of Buffalo, the editor will be delighted to print the correspondence.)

MARLOWE AND SHAKESPEARE

J. Y. LIU of Oxford finds a source for Shakespeare's use of the book-love-eye image cluster in the works of Marlowe. A typical example from *R and J* (I.3.81-6):
Read o'er the volume of your Paris' face,
And find delight writ there with beauty's pen . . .
And what obscured in this fair volume lies,
Find written in the margin of his eyes.
is compared with Marlowe's lines in *I Tamburlaine* (V.2.80-3):

. . . on thy shining face,
Where Beauty, mother to the Muses, sits
And comments volumes with her ivory pen,
Taking instructions from thy flowing eyes.
("A Marlo-Shakespearean Image Cluster," *Notes and Queries*, 196:16, pp. 366-7, Aug. 4, 1951.)

SHAKESPEARE AND THE BIBLE

After Hamlet defies augury (V.2.231) as he remembers the "special providence in the fall of the sparrow" (a reference to Matthew X:29), he concludes with, "If it be now, 'tis not come," etc. Brandes and Wilson have pointed out the similarity to Montaigne's idea of predestined fate, but THOMAS P. HARRISON of the University of Texas believes the lines also reminiscent of Habbakuk, ii:3, with its marginal commentary in the Geneva Bible of 1597. ("A Biblical Echo in 'Hamlet,'" *Notes and Queries*, 196:11, p. 235, May 26, 1951.)

TEACHING SHAKESPEAREAN HISTORY

In pointing out the difference between the jingoistic patriotism of portions of *Henry V* (e.g., III.1.1 ff), and the muted power of Gaunt's tribute to England in *Richard II* (II.1.40 ff), ROBERT BERKELMAN of Bates College says that "the alert teacher will seize [the] rich opportunity to cultivate his students' powers of discrimination." Berkelman surveys the opinions of those who believed Henry Vth the ideal king and contrasts them with the opinions of others who finds him "a very amiable monster" (Hazlitt) whose appeal is to the puerile patriotism of his audience. Shakespeare was for the most part straining to give the audience what they wanted, but his true voice can be heard in "Harry's campfire friendliness with his troops" (IV.1.103 ff.), the soliloquy on ceremony (IV.1.247 ff.), etc. *Henry V* was Shakespeare's "most successful potboiler," and reveals that Shakespeare might often descend from Parnassus to enjoy the tinkle of the cashbox. (Teaching "Henry the Fifth," *College English*, XIII:2, pp. 94-9, Nov. 1951.)

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PRODUCING SHAKESPEARE

That more Shakespearean plays are not produced is lamented by WILLIAM WORK of the University of Wisconsin who writes that "Shakespeare's plays have endured because they effectively combine superior dramatic literature with highly playable theatre. A good play is "easier to produce than a poor one." Shakespeare's plays contain all the qualities of characterization, plot, and language necessary for a successful production and the types, from farce to tragedy, can satisfy any acting group or audience. Producing Shakespeare is a challenge to the staff because lack of stage directions offer interesting possibilities. As "complicated plots and the blank verse lose their mystery, dramatic values emerge" and characters become real. And a good production of the "first-rate poet and playwright" pays off well at the box office. ("Try Shakespeare," *Players Magazine*, XXVIII:4, p. 80, Jan. 1952.)

SHAKESPEARE SHRINE

An interesting and well illustrated account of the Folger Shakespeare Library in Washington, D. C. by JOSEPH T. FOSTER recounts the history of the great library and enumerates some of its priceless holdings. The cornerstone of Henry Clay Folger's Shakespeare library was a reduced facsimile of the first folio purchased in 1885 for \$1.25; but before the Standard Oil millionaire died he owned 79 copies of F1 (of the 240 known to exist), 57 copies of F2, 25 of F3, 37 of F4, and the largest collection of quartos ever assembled. The Library has about 1300 collected editions of Shakespeare in addition to individual plays. Over 800 editions of *Hamlet* and about 500 editions of *Macbeth* are shelved. It owns the deed to Shakespeare's London house (believed to be the only document in the western hemisphere actually handled by Shakespeare), Queen Elizabeth's (alleged) corset, 3000 prompt books, 250,000 playbills, mementos, Elizabethan instruments, and enough wooden relics to make two mulberry trees. Furthermore the Library owns more than half the titles of all English books printed before 1641, a fact which brings more Renaissance scholars to the Library than Shakespeareans. After William Shakespeare an indirect descendant of the Bard visited the Library one of the staff remarked: If Folger were alive "he'd have the man stuffed and put in the Library." Heretics often annoy the librarians, but what usually stumps them are the frequent letters from students who write: "Please tell me all you know about Shakespeare." ("Folger: Biggest Little Library in the World," *National Geographic*, C:3, pp. 411-24, Sept. 1951.)

THE ETERNAL QUEST

ROBERT BERKELMAN of Bates College deplores the vague and flamboyant generalizations of many of Shakespeare's critics and notes that the Bard's greatness is not to be found only in the great imaginative passages and the numerous "quotations," but in the simple, monosyllabic lines which achieve "poetry that incandescently fuses simple diction, character, and intense emotion." The impressive simplicity of such passages as Brutus' promise to his servant, "If I do live, I will be good to thee," taken in their context evoke a humanity of character which is characteristic of all human nature. ("The Quintessence of Shakespeare," *The South Atlantic Quarterly*, L:2, pp. 233-238, April, 1951.)

SHAKESPEARE AND DAVENPORT

The influence of Shakespeare on Robert Davenport is emphasized by W. J. OLIVE of Louisiana State University who notes that Falstaff's frequently echoed catechism on honor is parodied in "A New Tricke to Cheat the Divell." Shakespeare's structure, ideas, and even words are used. ("Shakespeare Parody in Davenport's *A New Tricke to Cheat the Divell*," *Modern Language Notes*, LXVI:7, pp. 478-80, Nov. 1951.)

EVIDENCE FOR DATING TITUS

New but inconclusive evidence for the dating of *Titus Andronicus* has been discovered by JOHN DALE EBBS of Texas A & M College. Ebbs finds in Nashe's *Unfortunate Traveller* (completed June, 1593; printed Spring, 1594) the line "dead bodie he made a pillow to his abomination" which is similar to "dead trunk a pillow to our lust" (T.A., II.3.130) and suspects borrowing by one or the other. If Shakespeare borrowed from Nashe's manuscript Henslowe's record of the play as new in Jan. 1594, is correct. If Nashe saw Shakespeare's play, Kittredge's preference for 1592 might be substantiated. ("A Note on Nashe and Shakespeare," *MLN*, LXVI:7, pp. 480-1, Nov. 1951.)

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